

ALLEGRO. 160 = 

Ky-ri-e Ky-ri-e e-lei-son Ky-ri-e e-lei-son e-lei-son

Ky-ri-e Ky-ri-e e-lei-son Ky-ri-e e-lei-son e-lei-son

Ky-ri-e Ky-ri-e e-lei-son Ky-ri-e e-lei-son e-lei-son

Ky-ri-e Ky-ri-e e-lei-son e-lei-son

Full to 15

8vi



son e-lei-son e-lei-son Ky-ri-e e-lei-son e-lei-son Christe e-leison Christe e-

son e-lei-son e-lei-son Ky-ri-e e-lei-son Chris-te Chris-

son e-lei-son e-lei-son Ky-ri-e e-lei-son Chris-te Chris-

son e-lei-son Ky-ri-e e-lei-son Chris-te Chris-

son e-lei-son Ky-ri-e e-lei-son Chris-te Chris-



[illegible]

[illegible]

The image displays a musical score for the 'Kyrie eleison' section of a Mass, composed by Franz Schubert. The score is written for a vocal ensemble (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written for the left hand on a grand staff (treble and bass clefs) and the right hand on a single staff with a treble clef. The tempo is marked 'Allegretto' and the time signature is 3/4. The lyrics are 'Kyrie eleison' repeated throughout the piece. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). The piano part features a prominent triplet figure in the right hand, which is repeated throughout the piece.

GLORIA.

5

120 = ALLEGRO ASSAI.

Tutti.
Glo-ri-a Glo-ri-a in ex-cel-sis Glo-ri-a Glo-ri-a in ex-cel-sis Glo-ri-a Glo-ri-a

Tutti.
Glo-ri-a

Tutti.
Glo-ri-a

Tutti.
Glo-ri-a

Full without Trumpet.

in ex-cel-sis in ex-cel-sis De-o et in ter-ra pax pax ho-mi-ni-bus

Glo-ri-a in ex-cel-sis De-o et in ter-ra pax pax ho-mi-ni-bus

Glo-ri-a in ex-cel-sis De-o et in ter-ra pax pax ho-mi-ni-bus

Glo-ri-a in ex-cel-sis De-o et in ter-ra pax pax ho-mi-ni-bus

8v¹ 8v¹

bonæ... ho... nœ... vo... lun... ta... tis

Lauda... mus Te be... ne... di... cimus

Lauda... mus Te be... ne... di... cimus

Lauda... mus Te be... ne... di... cimus

Lauda... mus Te be... ne... di... cimus

Ped

Te a... do... ra... mus te glo... ri... fi... ca... mus Te Gra... ti... as

Te a... do... ra... mus te glo... ri... fi... ca... mus Te Gra... ti... as

Te a... do... ra... mus te glo... ri... fi... ca... mus Te Gra... ti... as

Te a... do... ra... mus te glo... ri... fi... ca... mus Te Gra... ti... as

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with two staves. The lyrics are: "a - - gi mus ti - bi pro - - ter. . . mag - nam . . . propter magnam glo - ri - am tu - - am". The piano part includes a "Ped." (Pedal) marking. The key signature has one sharp (F#).

Second system of the musical score. It continues with four vocal staves and piano accompaniment. The lyrics are: "Do - - mi ne De - us Rex Cae - - lestis Do - - us Pa - ter om - ni - po - tens". The piano part includes a "Dol." (Dolente) marking. The key signature has one sharp (F#).

The image displays a page from a musical score, likely a vocal or instrumental setting of the Gloria in excelsis Deo. The score is written on a grand staff with five systems of staves. The first system includes a vocal line with the lyrics "Soli. Go - - - mine Fi - li u - - - ni - - ge - ni - te". The second system continues the vocal line with the lyrics "Je - su Je - - su Chris - - - te". The third system shows the vocal line with the lyrics "Je - su Je - - su Chris - - - te". The fourth system shows the vocal line with the lyrics "Je - su Je - - su Chris - - - te". The fifth system shows the vocal line with the lyrics "Je - su Je - - su Chris - - - te". The score also includes a piano accompaniment with a treble and bass clef. The tempo is marked "Dol." (Dolente). The key signature is one sharp (F#), and the time signature is 4/4.

The image shows a page from a musical score for 'Gloria' by Franz Schubert. The score is written for vocal soloists and piano accompaniment. The lyrics are in Latin and German. The music is in 4/4 time and features a variety of musical notations, including treble and bass staves, clefs, and dynamic markings. The lyrics are: 'Solo. Do - mine De - us Ag - nus De - i Fi - li - us Fi - li - us Pa - tris Qui Fi - li - us Fi - li - us Pa - tris Qui'. The score includes a piano introduction and a vocal solo section. The piano part features a prominent bass line and a melodic line in the right hand. The vocal part features a soloist's melody. The score is marked with 'Solo.', 'Dol.', and 'f'.

tol - lis pec - ca - ta mun - di Mi - se - re - re no - bis Mi - se - re - re Qui

tol - lis pec - ca - ta mun - di Mi - se - re - re no - bis Mi - se - re - re Qui

tol - lis pec - ca - ta mun - di Mi - se - re - re no - bis Mi - se - re - re Qui

tol - lis pec - ca - ta mun - di Mi - se - re - re no - bis Mi - se - re - re Qui

851 851 851

tol - lis qui tol - lis pec - ca - ta mun - di Sus - ci - pe depre - ca - ti - o - nem nos - tram Mi - se - re - re

tol - lis qui tol - lis pec - ca - ta mun - di Sus - ci - pe depre - ca - ti - o - nem nos - tram Mi - se - re - re

tol - lis qui tol - lis pec - ca - ta mun - di Sus - ci - pe depre - ca - ti - o - nem nos - tram Mi - se - re - re

tol - lis qui tol - lis pec - ca - ta mun - di Sus - ci - pe depre - ca - ti - o - nem nos - tram Mi - se - re - re

Qui se-des ad dex-teram qui se-des ad dexteram Patris Mi-se-re-re no-bis

Qui se-des ad dex-teram qui se-des ad dexteram Patris Mi-se-re-re no-bis

Qui se-des ad dex-teram qui se-des ad dexteram Patris Mi-se-re-re no-bis

Qui se-des ad dex-teram qui se-des ad dexteram Patris Mi-se-re-re no-bis

f *p*

8vi 8vi

Quo-ni-am Quo-ni-am tu solus sanctus Quo-ni-am Quoniam tu solus Do-minus Quo-ni-am Quoniam tu

Quo-ni-am Quo-ni-am Quo-ni-am Quo-ni-am Quo-ni-am

Quo-ni-am Quo-ni-am Quo-ni-am Quo-ni-am Quo-ni-am

Quo-ni-am Quo-ni-am Quo-ni-am Quo-ni-am Quo-ni-am

Full without Tr.

f *p*

so - lus al - tis - si - mus tu solus so - lus al - tis - si - mus Je - su Chris - te

Quo - niam tu solus so - lus al - tis - si - mus Je - su Chris - te

Quo - niam tu so - lus al - tis - si - mus Je - su Chris - te

Quo - niam tu solus so - lus al - tis - si - mus Je - su Chris - te Cum sancto

Full without Tr.

8vi

Cum sancto spi - ri - tu in glo - ri - a De - i Pa - tris A - - - men A - - - - men A - - - - - men

Cum sanc - to spi - ri - tu in glo - ri - a De - i Pa - tris A - - - men A - - - - men A - - - - - men

Cum sanc - to spi - ri - tu in glo - ri - a De - i Pa - tris A - - - men A - - - - men A - - - - - men

sanc - - - to spi - ri - tu in glo - ri - a De - i Pa - tris A - - - - - men A - - - - - men

Ped

First system of musical notation, measures 1-6. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "A-men A - - - men". The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *ff* (fortissimo). A "Ped" (pedal) marking is present below the piano part in measure 5.

p A-men A - - - men A-men A - - - men *ff* A-men A - - - men A-men A - - -

p A-men A - - - men A-men A - - - men *ff* A-men A - - - - - men A - - -

p A-men A - - - men A-men A - - - men *ff* A-men A - - - - - men A - - -

A-men A - - - men A-men A - - - men *ff* A-men A - - - - - men A men A - - -

p *ff* Trumpet. Ped

Second system of musical notation, measures 7-10. The score continues the vocal and piano parts. The lyrics are "men A - - men A - - men" and "A - - - - men.". The piano part continues with melodic and harmonic development. The system concludes with a double bar line.

men A - - men A - - men A - - - - men.

men A - - men A - - men A - - - - men.

men A - - men A - - men A - - - - men.

men A - - men A - - men A - - - - men.

Credo.

13

116 = ALLEGRO MOLTO

Tutti.

Cre - do in unum De - um Credo in unum Deum Patrem om - ni - po - tentem fac -

Cre - do in unum De - um Credo in unum Deum Patrem om - ni - po - tentem fac -

Cre - do in unum De - um Credo in unum Deum Patrem om - ni - po - tentem fac -

Cre - do in unum De - um Credo in unum Deum Patrem om - ni - po - tentem fac -

Full to 15th

Ped. 8vi

- torem Coeli et terrae vi - si - bi - li - um om - nium et in - vi - si - bi - li - um

- torem Coeli et terrae vi - si - bi - li - um om - nium et in - vi - si - bi - li - um

- torem Coeli et terrae vi - si - bi - li - um om - nium et in - vi - si - bi - li - um

- torem Coeli et terrae vi - si - bi - li - um om - nium et in - vi - si - bi - li - um

Et in u - - - num u - num Dominum Je - - - - - sum Christum Fi - li um Dei u - ni - ge - nitum

Et in u - num Dominum Je - - - - - sum Christum Fi - li um Dei u - ni - ge - nitum et ex

Et in u - - - num u - num Dominum Je - sum Je - sum Christum Fi - li um Dei u - ni - ge - nitum et ex

8vi

et ex P tre na - tum ante om - ni - a sae - cu - la Deum de Deo lu - men de lumi - ne Ge - ni - tum non

Pa - - - - tre na - tum ante om - ni - a sae - cu - la Deum de Deo lu - men de lumi - ne Ge - ni - tum non

Pa - - - - tre na - tum ante om - ni - a sae - cu - la Deum de Deo lu - men de lumine de De - o ve - ro

Pa - - - - tre na - tum ante om - ni - a sae - cu - la De - - - - um de Deo De - - - - um ve - rum Ge - ni - tum non

fac_tum con_substanti_a_lem Pa-tri per quem om_ni_a fac_ta sunt Qui propter nos qui propter nos ho_mines

fac_tum con_substanti_a_lem Pa-tri per quem om_ni_a fac_ta sunt Qui propter nos qui propter nos ho_mines

consub_stan_ti_a_lem Pa-tri per quem om_ni_a fac_ta sunt Qui propter nos qui propter nos ho_mines

fac_tum con_substanti_a_lem Pa-tri per quem om_ni_a fac_ta sunt Qui propter nos qui propter nos ho_mines

8va

et propter nostram sa_lutem des_cen_dit de Coe_lis des_cendit de Coe_lis


et propter nostram sa_lutem des_cen_dit de Coe_lis des_cendit de Coe_lis

et propter nostram sa_lutem des_cen_dit de Coe_lis des_cendit de Coe_lis

et propter nostram sa_lutem des_cen_dit de Coe_lis des_cendit de Coe_lis

p f p f

8va


80 =  **ADAGIETTO**

Soli.
Et in - car - na - tus est et in - car - na - tus est de Spi - ri - tu

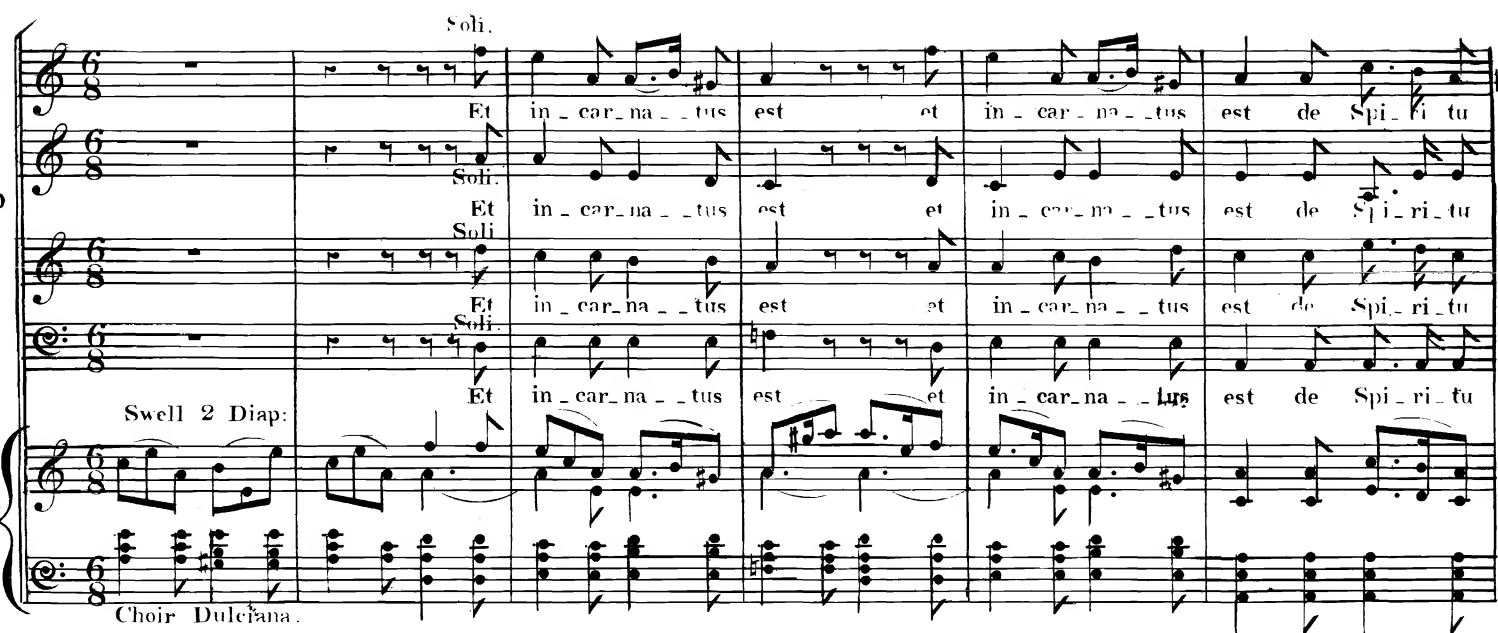
Soli.
Et in - car - na - tus est et in - car - na - tus est de Spi - ri - tu

Soli.
Et in - car - na - tus est et in - car - na - tus est de Spi - ri - tu

Soli.
Et in - car - na - tus est et in - car - na - tus est de Spi - ri - tu

Swell 2 Diap.
80 =  **ADAGIETTO**

Choir Dulciana.



sanc - to Ex - M - ri - a Vir - gi - ne et Ho - - - - mo fac - tus est

sanc - to Ex - Ma - ri - a Vir - gi - ne et Ho - - - - mo fac - tus est

sanc - to Ex - Ma - ri - a Vir - gi - ne et Ho - - - - mo fac - tus est

sanc - to Ex - Ma - ri - a Vir - gi - ne et Ho - - - - mo fac - tus est

Cres. *p*



et Ho-mo fac-tus est et Ho-mo fac-tus

et Ho-mo fac-tus est et Ho-mo fac-tus

et Ho-mo fac-tus est et Ho-mo fac-tus

et Ho-mo fac-tus est et Ho-mo fac-tus

est Cru-ci-fix-us e-ti-am pro no-bis sub

est Cru-ci-fix-us e-ti-am pro no-bis sub

est Cru-ci-fix-us e-ti-am pro no-bis sub

est Cru-ci-fix-us e-ti-am pro no-bis sub

Tutti *ff* *f* *f* *p* *f* *Soli.* *f* *Tutti*

Cru-ci-fix-us e-ti-am pro no-bis sub

Cru-ci-fix-us e-ti-am pro no-bis sub

Cru-ci-fix-us e-ti-am pro no-bis sub

Cru-ci-fix-us e-ti-am pro no-bis sub

Full Swell *Sf* *Sf* *Choir* *p* *f* *Full*

Choir Bass.

musical score for the first system, featuring vocal parts and piano accompaniment. The vocal parts include Soprano, Alto, Tenor, and Bass, with lyrics: Pontio Pi-la-to sub Pon-ti-o Fi-la-to sub Pon-ti-o sub Pon-ti-o Pi-la-to. The piano part is marked "without Trumpet". The system concludes with a double bar line and the marking "8vi".

musical score for the second system, featuring vocal parts and piano accompaniment. The vocal parts include Soprano, Alto, Tenor, and Bass, with lyrics: pas-sus pas-sus et se-pul-tus est. The piano part includes a piano accompaniment. The system concludes with a double bar line and the marking "8vi".

(16 = ♩)

ALLEGRO MOLTO

Tutti.

Et re-sur-r-ex-it ter-ti-a di-e et re-sur-rexit ter-ti-a di-e se-

ALLEGRO MOLTO.

Fill to 15th

Ped 8^{vi}

8^{vi}

-e-un-dum scrip-tu-ras scrip-tu-ras et as-cendit in Cœlum se-det ad dex-teram Pa-tris

-e-un-dum scrip-tu-ras scrip-tu-ras et as-cendit in Cœlum se-det ad dex-teram Pa-tris

-e-un-dum scrip-tu-ras scrip-tu-ras et as-cendit in Cœlum se-det ad dex-teram Pa-tris

-e-un-dum scrip-tu-ras scrip-tu-ras et as-cendit in Cœlum se-det ad dex-teram Pa-tris

et i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re ju-di-ca-re vi-vos

et i-te-rum ven-turus est cum glo-ri-a ju-di-ca-re ju-di-ca-re vi-vos

et i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re ju-di-ca-re vi-vos

et i-te-rum ven-turus est cum glo-ri-a ju-di-ca-re ju-di-ca-re vi-vos

p

et mor-tu-os Cujus regni non e-rit fi-nis et in Spi-ritum sanc-tum

et mor-tu-os Cujus regni non e-rit fi-nis et in Spi-ritum sanc-tum

et mor-tu-os Cujus regni non e-rit fi-nis et in Spi-ritum sanctum

et mor-tu-os Cujus regni non e-rit fi-nis et in Spiri-tum sanctum Dominum

f

8vi

Do - . minum et vi - vi - fi - can - - tem Qui ex Patre Fi - li - o o - ue pro - ce - dit

Do - . minum et vi - vi - fi - can - - tem Qui ex Patre Fi - li - o o - ue pro - ce - dit

Dominum et vi - vi - fi - can - - tem Qui ex Patre Fi - li - o o - ue pro - ce - dit

etum Dominum et vi - vi - fi - can - - tem Qui ex Patre Fi - li - o o - ue pro - ce - dit 2 Dia & Pr

Swell
p

Soli.
Qui cum Pa - tre et Fi - li - o simul a - do - ratur et con - glo - ri - fi - ca - tur Qui lo - cu - tus est per Pro - phetas

Soli.
Qui cum Pa - tre et Fi - li - o simul a - do - ratur et con - glo - ri - fi - ca - tur Qui lo - cu - tus est per Pro - phetas

Soli.
Qui cum Pa - tre et Fi - li - o simul a - do - ratur et con - glo - ri - fi - ca - tur Qui lo - cu - tus est per Pro - phetas

Soli.
Qui cum Pa - tre et Fi - li - o simul a - do - ratur

Tutti

Et unam sanctam Ca - tho - li - cam et a - pos - to - licam ec - cle - si - am Con - fi - te - or unum bap -

Et unam sanctam Ca - tho - li - cam et a - pos - to - licam ec - cle - si - am Con - fi - te - or unum bap -

Et unam sanctam Ca - tho - li - cam et a - pos - to - licam ec - cle - si - am Con - fi - te - or unum bap -

Et unam sanctam Ca - tho - li - cam et a - pos - to - licam ec - cle - si - am Con - fi - te - or unum bap -

f

- tisma in remis - si - o - nem pec - ca - to - rum et ex - pec - to resur - rec - ti - o - nem

- tisma in remis - si - o - nem pec - ca - to - rum et ex - pec - to resur - rec - ti - o - nem

- tisma in remis - si - o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti - o - nem

- tisma in remis - si - o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti - o - nem

p

musical score system 1

mor - tu - o - rum Et vi - tam ven - tu - ri sæ - cu - li Et vi - tam ven - tu - ri sæ - cu - li

Full without Trumpet.

musical score system 2

ven - tu - ri sæ - cu - li ven - tu - ri sæ - cu - li Amen A - - men A - - - men A - - - men A - - men.

Trumpet

ALLEGRETTO
MA UN POCO
MAESTOSO

ALLEGRETTO
MA UN POCO
MAESTOSO

(72 = ♩)

SANCTUS.

Tutti.

Sane - tus sane - tus Do - mi - nus De - us De - us Sa - ba - oth

Sane - tus sane - tus Do - mi - nus De - us De - us Sa - ba - oth

Sane - tus sane - tus Do - mi - nus De - us De - us Sa - ba - oth

Sane - tus sane - tus Do - mi - nus De - us De - us Sa - ba - oth

Full to 15th

Sane - tus sane - tus Do - mi - nus De - us Sa - ba - oth

Sane - tus sane - tus Do - mi - nus De - us Sa - ba - oth

Sane - tus sane - tus Do - mi - nus De - us Sa - ba - oth

Sane - tus sane - tus Do - mi - nus De - us Sa - ba - oth

Do - mi - nus De - us Sa - ba - oth Ple - ni sunt Coe - li Coe - li et ter - ra

Do - mi - nus De - us Sa - ba - oth Ple - ni sunt Coe - li Coe - li et ter - ra

Do - mi - nus De - us Sa - ba - oth Ple - ni sunt Coe - li Coe - li et ter - ra

Do - mi - nus De - us Sa - ba - oth Ple - ni sunt Coe - li Coe - li et ter - ra

Fle - ni sunt Coe - li et ter - ra sunt Coe - li et ter - ra glo - ri - a glo - ri - a tu -

Ple - ni sunt Coe - li ple - ni sunt Coe - li et ter - ra glo - ri - a glo - ri - a tu -

Ple - ni sunt Coe - li ple - ni sunt Coe - li et ter - ra glo - ri - a glo - ri - a tu -

Ple - ni sunt Coe - li et ter - ra sunt Coe - li et ter - ra glo - ri - a tu -

Allegro Molto.

First system of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The tempo is marked 'Allegro Molto' with a metronome indication of 100 = quarter note. The lyrics are 'Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na Ho -'. The piano part includes a section marked 'Faster.' and 'Full without Trumpet.' The dynamic marking *sf* (sforzando) is used at the beginning and end of the system.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are 'Ho - san - na Ho - san - na Ho - san - na in ex - cel - sis in ex - cel - sis Ho - san - na Ho -'. The piano part continues with the same tempo and includes the dynamic marking *sf* at the end of the system.

First system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are:
Soprano: -san-na in ex-cel-sis Ho-san-na in ex-cel-sis Ho-san-na Ho-san-na in ex-cel-sis Ho-san-na
Alto: in ex-cel-sis Ho-san-na in ex-cel-sis Ho-san-na Ho-san-na in ex-cel-sis Ho-san-na in ex-
Tenor: in ex-cel-sis Ho-san-na in ex-cel-sis Ho-san-na Ho-san-na Ho-san-na in ex-cel-sis Ho-san-na
Bass: -san-na in ex-cel-sis Ho-san-na in ex-cel-sis Ho-san-na Ho-sanna in ex-cel-sis Ho-san-na
The piano accompaniment consists of a right hand with chords and a left hand with a rhythmic pattern. Dynamics include *sf* (sforzando) and *f* (forte).

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are:
Soprano: in ex-cel-sis in ex-cel-sis Ho-san-na in ex-cel-sis in ex-cel-sis.
Alto: -cel-sis in ex-cel-sis Ho-san-na in ex-cel-sis in ex-cel-sis.
Tenor: in ex-cel-sis in ex-cel-sis Ho-san-na in ex-cel-sis in ex-cel-sis.
Bass: in ex-cel-sis in ex-cel-sis Ho-san-na in ex-cel-sis in ex-cel-sis.
The piano accompaniment continues with similar textures. Dynamics include *sf* (sforzando) and *f* (forte).

BENEDICTUS.

ANDANTE. 72 = 

AND^{te}

ANDANTE.

Swell 2 Diap:

AND^{te}

p

Choir' Dulciana.

Soli

Re - ne - c - tus. qui ve - nit qui venit Be - ne - dictus qui

Soli

Be - ne - dic - tus qui venit

Soli

Be - ne - dictus

Soli

Be - ne - dictus

Be - ne - dic - tus qui venit

ve - nit Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni

Be - ne - dic - tus qui ve - nit qui ve - nit in no - mi - ne Do - mi - ni

- dic - tus qui ve - nit qui ve - nit in no - mi - ne Do - mi - ni

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni

sf

This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the text 've - nit Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A forte (*sf*) dynamic marking is present at the end of the system.

Be - ne - dic - tus qui venit Be - ne - dic - tus qui ve - nit in no - mi - ne Domini

sf *p* *sf* *p*

This system continues the musical setting with two vocal staves and piano accompaniment. The vocal parts sing 'Be - ne - dic - tus qui venit Be - ne - dic - tus qui ve - nit in no - mi - ne Domini'. The piano accompaniment includes dynamic markings of *sf* (forte) and *p* (piano) across the measures.

Be-ne-dic-tus qui ve-nit qui ve-nit in no-mi-ne in no-mi-ne Do-mi-ni

Be-ne-dic-tus qui ve-nit qui ve-nit in no-mi-ne in no-mi-ne Do-mi-ni

Be-ne-dic-tus qui ve-nit qui ve-nit in no-mi-ne in no-mi-ne Do-mi-ni

Be-ne-dic-tus qui ve-nit qui ve-nit in no-mi-ne in no-mi-ne Do-mi-ni

sf

Be-ne-dic-tus Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni

Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni

Be-ne-dic-tus Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni

Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni

Cres.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Be-ne-dic-tus qui ve-nit qui ve-nit in no-mi-ne in no-mi-ne Do-mi-ni". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Second system of the musical score. It continues the four vocal staves and piano accompaniment. The lyrics are: "Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni". The piano part continues with a similar rhythmic pattern, including some triplet figures.

Bene-dic-tus qui ve-nit qui ve-nit in no-mi-ne no-mi-ne Do-mi-ni Be-ne-dic-tus qui ve-nit in
Bene-dic-tus qui ve-nit qui ve-nit in no-mi-ne no-mi-ne Do-mi-ni Be-ne-dic-tus qui ve-nit in
Bene-dic-tus qui ve-nit qui ve-nit in no-mi-ne no-mi-ne Do-mi-ni Be-ne-dic-tus qui ve-nit in
Bene-dic-tus qui ve-nit qui ve-nit in no-mi-ne no-mi-ne Do-mi-ni Be-ne-dic-tus qui ve-nit in

8vi

ALLEGRO MOLTO. 100 =

no-mi-ne Do-mi-ni Hosanna in ex-celsis Ho-sanna in ex-celsis Hosanna in ex-celsis Hosanna in ex-celsis
no-mi-ne Do-mi-ni Hosanna in ex-celsis Ho-sanna in ex-celsis Hosanna in ex-celsis Hosanna in ex-celsis
no-mi-ne Do-mi-ni Hosanna in ex-celsis Ho-sanna in ex-celsis Hosanna in ex-celsis Hosanna in ex-celsis
no-mi-ne Do-mi-ni Hosanna in ex-celsis Ho-sanna in ex-celsis Hosanna in ex-celsis Hosanna in ex-celsis

ALLEGRO MOLTO

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics in Latin. The fifth staff is the piano accompaniment. The lyrics for the vocal parts are:
Soprano: Hosanna Hosanna Hosanna in excelsis in excelsis Hosanna Hosanna in excelsis Hosanna in excelsis Hosanna
Alto: Hosanna Hosanna Hosanna in excelsis in excelsis Hosanna Hosanna in excelsis Hosanna in excelsis Hosanna
Tenor: Hosanna Hosanna Hosanna in excelsis in excelsis Hosanna Hosanna in excelsis Hosanna in excelsis Hosanna
Bass: Hosanna in excelsis Hosanna Hosanna in excelsis Hosanna Hosanna in excelsis Hosanna in excelsis Hosanna
The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The system is marked with a forte (sf) dynamic.

The second system of the musical score continues the vocal and piano parts from the first system. The lyrics for the vocal parts are:
Soprano: Hosanna Hosanna in excelsis Hosanna in excelsis in excelsis Hosanna in excelsis in excelsis
Alto: Hosanna in excelsis Hosanna in excelsis in excelsis Hosanna in excelsis in excelsis
Tenor: Hosanna Hosanna in excelsis Hosanna in excelsis in excelsis Hosanna in excelsis in excelsis
Bass: Hosanna Hosanna in excelsis Hosanna in excelsis in excelsis Hosanna in excelsis in excelsis
The piano accompaniment continues with the same rhythmic patterns as in the first system. The system is marked with a forte (sf) dynamic.

AGNUS DEI.

(92 = )

ANDANTE
MAESTOSO.

ANDANTE
MAESTOSO.

2 Flap.
& Trin.

f *f* *f* *f* *f* *f*

p *f* *p* *f* *p* *f*

87

p *f* *f* *f* *f* *f*

p *f* *p* *f* *p* *f*

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p *f* *p* *f* *p* *f*

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re-re Mi-se-re-re no-bis

Ag-nus De-i Ag-nus

re-re Mi-se-re-re no-bis

Ag-nus De-i Ag-nus

re-re Mi-se-re-re no-bis

Ag-nus De-i Ag-nus

De - i Ag - nus De-i qui tol-lis pec-ca-ta mun-di qui tol-lis pec-ca-ta mun-di

De - i Ag - nus De-i qui tol-lis pec-ca-ta mun-di qui tol-lis pec-ca-ta mun-di

De - i Ag - nus De-i qui tol-lis pec-ca-ta mun-di qui tol-lis pec-ca-ta mun-di

De - i Ag - nus De-i qui tol-lis pec-ca-ta mun-di qui tol-lis pec-ca-ta mun-di

8vi

Score for voices and piano, featuring a Kyrie section.

Vocal Parts:

- Soli:** Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "Mi-se-re-re".
- Tutti:** Four vocal staves with lyrics: "Mi-se-re-re Mi-se-re-re no-bis".

Piano: Accompanying piano part with complex arpeggiated figures in the right hand and block chords in the left hand.

Score for voices and piano, featuring an Agnus Dei section.

Vocal Parts:

- Ag-nus De-i:** Four vocal staves with lyrics: "Ag-nus De-i".
- qui tol-lis pec-ca-ta qui tol-lis pec-**: Four vocal staves with lyrics: "qui tol-lis pec-ca-ta qui tol-lis pec-".

Piano: Accompanying piano part with complex arpeggiated figures in the right hand and block chords in the left hand.

na do - na no - bis Dona nobis nobis pacem Do - na no - bis pa - cem Dona

na do - na no - bis Dona nobis nobis pacem Do - na no - bis pa - cem Dona

na do - na no - bis Dona nobis nobis pacem Do - na no - bis pa - cem Dona

na do - na no - bis Dona nobis nobis pacem Do - na no - bis pa - cem Dona

8vi

no - bis nobis pa - cem

no - bis nobis pa - cem

no - bis nobis pa - cem

no - bis nobis pa - cem

Soli

Tutti

no - na dona nobis nobis pacem Dona nobis

Do - na dona nobis nobis pacem Dona nobis

dona nobis nobis pacem Dona nobis

dona nobis nobis pacem Dona nobis

dona nobis nobis pacem Dona nobis

Swell 2 Diap:

Cres.

Choir, 8vi

8vi

Cres. *f* Soli

nobis pacem dona nobis pa-cem Do - - na dona no - bis

nobis pacem dona nobis pa-cem Do - - na dona no - bis

nobis pacem dona nobis pa-cem Dona no - bis

nobis pacem dona nobis pa-cem Soli Dona no - bis

f Swell Hautboy. Choir. 8vi

Tutti. *p* Cres. *f* *ff*

no. is pacem Dona nobis nobis pacem do-na nobis pa-cem do-na no-bis pacem dona nobis pacem do-

nobis pacem Dona nobis nobis pacem do-na nobis pa-cem do-na no-bis pacem dona nobis pacem do-

nobis pacem Dona nobis nobis pacem do-na nobis pa-cem dona pacem do-na nobis pacem

nobis pacem Dona nobis nobis pacem do-na nobis pa-cem dona pacem do-na nobis pacem

Cres. Full without Tri. 8vi Ped

na nobis pa - cem dona nobis pa - cem Do - na nobis pa - cem Do - na no - bis pa - cem Dona
na nobis pa - cem dona nobis pa - cem Do - na nobis pa - cem Do - na no - bis pa - cem Dona
dona pacem do - na nobis pa - cem Do - na nobis pa - cem Do - na no - bis pa - cem Dona
dona - pacem do - na nobis pa - cem Do - na no - bis pa - cem Do - na no - bis pa - cem Dona

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'na nobis pa - cem dona nobis pa - cem Do - na nobis pa - cem Do - na no - bis pa - cem Dona'. The piano accompaniment provides a harmonic foundation with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

nobis nobis pa - cem Do - na nobis nobis pacem dona nobis pa - cem dona nobis pa - cem Dona nobis dona pacem
nobis nobis pa - cem Do - na nobis nobis pacem dona nobis pa - cem dona nobis pa - cem Dona nobis dona pacem.
nobis nobis pa - cem Do - na nobis nobis pacem dona nobis pa - cem dona nobis pa - cem Dona nobis dona pacem.
nobis nobis pa - cem Do - na nobis nobis pacem dona nobis pa - cem dona nobis pa - cem Dona nobis dona pacem.

The second system continues the choral piece. The vocal parts repeat the phrase 'nobis nobis pa - cem Do - na nobis nobis pacem dona nobis pa - cem dona nobis pa - cem Dona nobis dona pacem'. The piano accompaniment continues with a steady rhythmic pattern. Dynamics include *p* (piano) and *f* (forte).